

CHAPTER I

INTRODUCTION

1.1 Background

Literature is a writing that does not merely express what is real. It is the writing that is unreal happened in real life. In literature especially literary work, the poet pours its imagination into his work. The poet reflects reality into fiction, drama, and poetry. According to Nurrachman (2014) in his book that literature referred to the first time to all the body of human written expression which highly regarded in a given language and society. As social product literature has the important contribution to the daily life of society. In literary work, writer manipulates reality into a fictional world in the story. A poet imagines what represented on real life into literary work.

As a disciplined study which is same as the other study, literature has three aspects that have to understand such as and literary history, literary theory, and literary criticism. Literary history is dealing with the development of the literary schools, the development of literary theories, and historiography of literature itself, which is linked directly or indirectly to the context and aspects of culture/humanities. The second is a literary theory that is dealing with a theoretical study of the nature and function of literature, and its relationship with the values in the context of other cultures. The last one is literary criticism. In literary criticism, the work is analyzed and interpreted by the reader so that, it will be useful for the people who are concerned in literature. By that way, human intellectual will develop in literary study. There are many ways to interpret literary work. It depends on how we look at work in our perspective. For example structuralism, formalism, feminism, sociology literature, psychology literature and so on. The researcher chooses mystery story because it's

hard to understand whether in its plot, theme or characters. It becomes interesting to analyze.

Literary criticism relates to how the literary work observed and interpreted. Generally, there are two aspects in criticizing literary work such as intrinsic and extrinsic aspect. There are several aspects that can be analyzed in intrinsic of literary work. A theme, plot, point of view, characters in fiction are including aspects of literature. The main focus of this research is on character and characterization. Commonly, the character is one of the important aspects because it carries the author's message that can bring various values in human life such as morality, education, and many others. But in literature, a character is a person in fiction. While characterization is the process of conveying information about characters in fiction or conversation. Those are the aspects of fiction. Whereas in the genre, fiction has many genres including romance, mystery, detective and other genres. But in these, the writer focuses on mystery story or often known as mystery fiction.

Mysterious according to Cambridge dictionary (Third Edition) is something **strange** or not **know** that has not **yet** been **explained** or **understood**. Mystery story or more known as mystery fiction is a genre in literature that focuses on someone solving a puzzle or a crime. It is also commonly referred to as *crime fiction* or *detective fiction* for this reason (Licciardi). It has become one of the most psychologically popular of the literary genres since first appearing over 200 years ago.

The genre includes novels and short story that is written for a special kind of audience, because people who read mysteries expect the standard rules for the genre

such as a realistic—yet suspenseful plot with a lot of twists, a shocking—yet realistic crime, foreshadowing evidence, false leads, a clear crime solver, the protagonist or detective, unexpected villain, criminal, or culprit—the mystery will not get solved until the very last minute, for the most part, things will work out in the end.

Over the years, the mystery genre has been divided into a few sub-genres. Hardboiled mysteries are those that are gritty and violent. Soft-boiled mysteries are just as realistic as hardboiled, yet more optimistic and humorous, and without the gory details. Cozy mysteries are light and less violent, with amateur crime solver in small or tight-knit towns. Police procedural mysteries always follow a professional detective or police officer who solves crimes. Locked room mysteries are those whose crimes seem impossible to have been committed. And the most recent addition to the genre is the thriller or compelling mysteries where the protagonist is put up against extraordinary odds (sometimes by supernatural means).

In the literary, history mystery fiction first made its mark in the 1800s, with Edgar Allan Poe and his character Le Chevalier C. Auguste Dupin from 'The Murders in the Rue Morgue' (1841), 'The mystery of Marie Roget' (1842) and 'The Purloined Letter' (1845). These stories, considered locked room mysteries, followed the intelligent amateur detective as he solved seemingly impossible crimes by getting into the psyche of the criminal. Poe was one of the first writers to move away from mystery's supernatural and more towards the intellectual. His writing began to focus on the mind of the villain or culprit rather than rely on 'strange' and 'spooky'. Thus began the mystery genre's shift toward realism.

For this research, the author takes eight short stories by four writers. One of them taken from the book of *The Amateur Cracksman* by E.W. Hornung (1899). *The Ides of*

March is one of a story in his book. In that story, the character Raffles is mysterious.

It represents from his friend named Bunny who gives the statement.

"Well, you may wonder at my doing so; but you can never have met A.J Raffles. Half his power lay in conciliating trick of sinking the commander of the leader. And it was impossible not to follow one who led with such a zest. You might question, but you followed first. So now, when I heard him kick off his own shoes, I did the same and was on the stairs at his heels before I realized what an extraordinary way was this of approaching a stranger for money in the dead of night. But obviously Raffles and he were on exceptional terms of intimacy, and I could not but infer that they were in the habit of playing practical jokes upon each other." **Page 9**

In the previous study Bachtiar (2014) in his thesis titled THE ROLE OF SOCIAL STATUS OF THE MAIN CHARACTER IN NATHANIEL HAWTHORNE'S *SCARLET LETTER* explained how other characters view the main character based on social status and what the effects of the social status of the main character to other characters. To make a research clearly, he approached the literary work by the objective approach and Abram's mimetic theory. Whereas in analyzing the aspect of social status such as culture, ideology, intellectual, and state, he observed the literary work and theory by Gramsci's theory about the aspect of social status.

Kartika (2014) in her research titled, THE CHARACTERIZATION OF FEMALE CHARACTERS IN MICHAEL CUNNINGHAM'S *THE HOURS*, explained characterization of female characters in a novel. She retrieved the term of characterization by several experts such as Nurgyantoro, Abrams, and Jhonson. And in analyzing method of characterization, She used Abram's argumentation about showing and telling in a narrative called "the dramatic method". In the theory, she used psychoanalysis by Sigmund Freud: The Structure of Personality.

Almost same with Kartika, Dini (2013) in his research titled CHARACTER DISORDER IN MARRY SHELLEY'S *FRANKENSTEIN*, researched character, but she focused on character disorder. Specifically, she observed alienation, anxiety hopelessness and blame in characters. She also used Psychoanalysis theory by Sigmund Freud.

Different from both of them, Rahman (2016) in his research that titled SYMBOLISM OF CHARACTERS IN SHORT STORIES BY EDGAR ALLAN POE preferred interesting in symbolism even though, he also focused on characters. Same with both of them, he used Psychoanalysis by Sigmund Theory in the theoretical foundation.

This research takes characterization as a topic because the researcher gives attention and interested in how a character in fiction looks real. Moreover, the characters that look mysterious. Cause not only in real life, mysterious characters can be seen, but in fiction as well. The researcher takes collection short mystery story as an object in this research because in the collection of short mystery stories consist of eight stories. It means that in the collection of mystery stories also include several different sub-genres that mean also having different mysterious characters. So that the research is neither brief nor too broad.

1.2 Statements of Problem

1. What kind of mysterious characters are there in eight short mystery stories?
2. How is the characterization of mysterious characters in each of eight short stories

1.3 Research Objective

Related to the research question above, the purpose of this research comprises such points below:

1. To know What kind of mysterious characters are there in eight short mystery stories.
2. How is the characterization of mysterious characters in each of eight short stories?

1.4 Research Significance

The significance of the research is presented theoretically and practically:

1. Theoretically, this research is provided to students who study in English Department to be the reference to research in the same problem
2. Practically, this research is provided to the literary society and other people as a unity who want to understand and explore the characterization of robber characters in the collection of a short mystery story.

1.5 Definition of Key Terms

To avoid misconception in conceiving the terms in this research, the researcher makes the clarification of key terms to explain some words:

1. Character creation is the art of characterization, what the author does to make the character's life such as from monologue or dialogue between the characters and description the authors about characters, to provide the reader with a sense of the personality of that character, and to make the character unique
2. Characterization is the process of conveying information about characters in fiction or conversation
3. Mysterious according to Cambridge dictionary is something [strange](#) or not [know](#) that has not [yet](#) been [explained](#) or [understood](#)
4. Mystery According to Collins English dictionary is the story in which strange things happen that are not explained until the end. Mystery story or more known as mystery fiction is a genre in literature that focuses on someone solving a puzzle or a crime.
5. The short story is a story with a fully developed theme but significantly shorter and less elaborate than a novel. In this research, it means the collection of short mystery stories that taken and collected Candida Martinelli of Candida Martinelli's Italophile Site



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